

# KSOR

## GUIDE

JUNE



90.1 FM

Volume 3 No. 4

## From the Director's Desk

With the arrival of summer people begin thinking of vacations. Happily, for you we hope; such is not the case here at KSOR. While this station has traditionally either heavily curtailed or suspended, operations during the summer this year we anticipate maintaining our normal 16-hour day.

Our programming, of course, will change to reflect seasonal variations. Many of our locally-produced programs, and shorter features, are on vacation until the Fall. However, we have numerous programs especially suited to the warmer months. We are extremely pleased to again offer live broadcasts of the City Band Concerts from Ashland's Lithia Park—this summer in stereo! And if you weren't in our audience last July 4, and aren't interested in milling with the throngs in Lithia Park, join us for our special live Fourth of July coverage of all the musical happenings on our nation's birthday.

"Who knows what evil lurks in the hearts of men?" "Knock, knock. I wonder if the Senator's home?" "Tales of horror and...Suspense." Empty phrases or part of your past? In either case, join us as KSOR brings back Vintage Radio three nights weekly this summer. We're anxious to hear whether you enjoy programs such as these.

With the end of the Lyric Opera season, early in June we will resume broadcasts of operatic works drawn from the station's library. We've received a considerable number of new, and unusual releases since we last presented recorded operas and will try to feature some this summer. We have the option of presenting grand opera or lighter works from the opera buffa and comique repertory. If you have a preference *please* let us know and we will try to schedule operas during the summer that you request.

And, of course, remember that *this* summer, with 2000 watts, KSOR can accompany you outdoors when you take in the sun. Take along your portable and enjoy the summer with us.

We have just one summer favor to ask. If you haven't joined the KSOR Listeners Guild, please do. And if you are a member, how about interesting a friend. We need a strong membership to build a stronger station.

Ronald Kramer  
Director of Broadcast Activities

Art by Ellen McMahan



# ksor guide

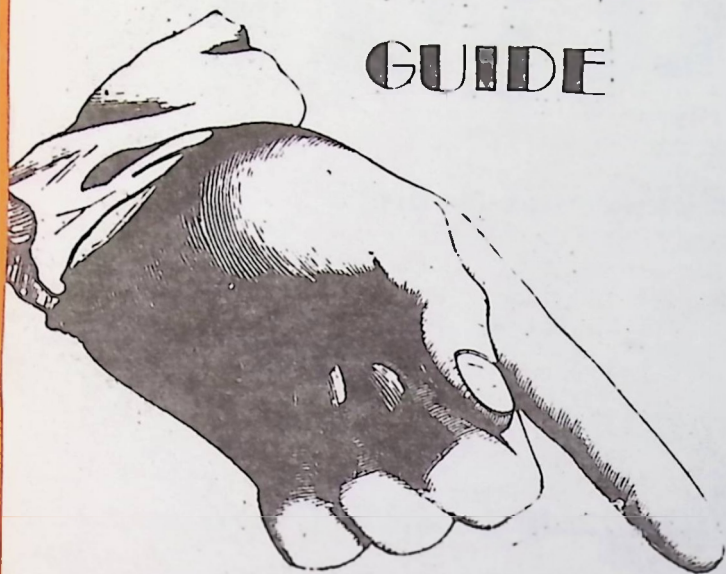
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# KSOR

## GUIDE



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# ksor programs sun.

## 10 AM—WORDS & MUSIC

Early and baroque music interspersed with poetry and dramatic readings.

## 11:30—FOLK FESTIVAL USA

Offering of sound portraits in a live-on-tape format from folk music events and gatherings across the country. Hosted by NPR's Steve Rathe.

## 1:30 PM—BBC SCIENCE MAG.

News reports about recent research and discoveries in the world of science.

## 2 PM—RADICAL ECONOMICS (thru June 5th)

## 2 PM—KEYBOARD IMMORTALS (after June 12th)

Joseph Tushinsky of Superscope, Inc. presents this weekly series of 19th century piano music recorded and played on the "Vorsetzter".

6/12-A Tchaikovsky & Schumann  
Concert

6/19-Music of the Classical period

6/26-E. Robert Schmitz Recital

## 3 PM—SUNDAY SUPPLEMENT

An in-depth look at various arts: ethnic music, poetry, concert music folk music, prose, humor, etc. Host, Bill Munger.

6/5--Howdy Doody Then and Now

6/12-Mae West and W.C. Fields

6/19-Themes Like Old Times  
(early radio)

## 4 PM—SISKIYOU MUSIC HALL

6/5--Mendelssohn:String Quartet  
in D, Op. 44, No. 1

Haydn:Symphony No. 7 in  
C "Le Midi"

6/12-Beethoven:Piano Concerto  
No. 3 in C, Op. 37

Haydn:Symphony No. 68 in  
B flat

6/19-Salieri:Concerto for Flute in C  
Haydn:Symphony No. 94 in  
G "Surprise"

6/26-Haydn:The Creation  
Dowland:Queen Elizabeth,  
Her Galliard

## 6:30 PM—VOICES IN THE WIND

A weekly omnibus magazine of the arts. Material from NPR stations & free lance producers across the country. Hosted by musician and author Arthur Brand.

## 7:30 PM—CHICAGO SYMPHONY

6/5--James Levine, conducts  
SCHOENBERG:Gurrelieder

6/12-Sir Georg Solti, conducts  
WAGNER:Prelude & Liebestod from Tristan & Isolde  
DVORAK:Cello Concerto in  
B flat, Op. 104  
BRAHMS:Symphony No. 2 in  
D major, Op. 73

6/19-Carlo Maria Giulini, conducts  
BACH:Concertos for Two,  
Three and Four Pianos  
STRAVINSKY:Les Noces

### 9:30 PM—JAZZ REVISITED

A history of 30 years of recorded jazz, 1917 to 1947, from the first original Dixieland Jazz Band recordings to the end of the Big Band era. Produced at the University of Michigan. Hosted by Hazen Schumachen.

### 10 PM—JAZZ CONTINUED

Jazz Continued is the original jazz program, which has been on the air since the spring of 1974, featuring the traditional, big band, be-bop, swing and modern styles.

### 6:45—SISKIYOU MUSIC HALL

6/6--Wagner: Lohengrin's Arrival  
Haydn: Symphony No. 8 in C "Le Soir"

6/13-Chavez: Los Cutros Soles  
Haydn: Symphony No. 69 in C

6/20-Haydn: Symphony No. 95 in C  
Offenbach: Orpheus Overture

6/27-Brahms: Variations on a Theme by Haydn  
Schubert: String Quartet No. 1  
D. 18

### 9:15 PM—VINTAGE RADIO

Old time radio shows. Nostalgia.

### 9:45 PM—FM ROCK

## mon.

### 10 AM—FIRST CONCERT

Weekday mornings and early afternoon concert music, interspersed with news, weather and community affairs.

### 3 PM—SCARLATTI CONCERTS

A one-hour program featuring music of this Italian master with commentary on his life.

### 4 PM—VOICES IN THE WIND

(see Sun. 6:30 PM)

### 5 PM—CHATTERBOX

Stories, songs, and plays for children.

### 5:30 PM—OVERSEAS ASSIGNMENT

Reports from today's major international news scenes, with interpretations by distinguished journalists of the BBC.

### 6 PM—IN THE PUBLIC INTEREST

Commenting on National and International issues. A product of the Fund for Peace.

### 6:15 PM—NEWS

## tues.

### 10 AM—FIRST CONCERT

### 3 PM—KENT IN CONCERT

Weekly concerts from Kent State University.

### 4 PM—PUBLIC POLICY FORUMS

These forums explore major public policy issues. They feature face-to-face encounters by well-known authorities of differing views, and questions and comments from experts in public policy. Produced by the American Enterprise Institute for Public Policy Research.

### 5 PM—INTERNATIONAL ARTS MAGAZINE

An International series put out by different countries in which the arts are discussed. Sweden, Germany and the USSR are among the countries featured.

### 5:30 PM—WOMEN NOW

A program for and about women. Produced by the Ashland Chapter of N.O.W.



### 5:45 PM—900 SECONDS

A bi-weekly 15-minute program of news and analysis of significant community affairs. Heard also on Friday, 5:45 p.m.

### 6 PM—IN THE PUBLIC INTEREST

#### 6:30 PM—NEWS

#### 6:45—SISKIYOU MUSIC HALL

6/7--Speer: Sonata

Haydn: Symphony No. 21 in A

6/14-Puccini: Highlights from Madame Butterfly

Haydn: Symphony No. 70 in D

6/21-Verdi: Highlights from Luisa Miller

Haydn: Symphony No. 96 in D

6/28-Granados: Valses Poeticos

Ravel: Rhapsody Espanole

### 9:15 PM—JAZZ INTERLUDE

6/6-Duke Ellington from 1927 on

6/13-Maynard Ferguson from Kenton to Kundalini

### 9:15 PM—VINTAGE RADIO

(starts 6/20)

### 9:45 PM—FM ROCK

### 5 PM—AID BUSINESS

A look at the phenomenon of development assistance, separating the image of good intention and brotherly love from the disconcerting reality of commercial interest. Produced by the CBC.

### 5:30—ACROSS THE ATLANTIC

A magazine of current events and politics in the arts in Germany.

### 6 PM—IN THE PUBLIC INTEREST

#### 6:15 PM—NEWS

#### 6:30—SISKIYOU MUSIC HALL

6/1--Brahms: Sonata in F, Op. 99

Brahms: Double Concerto in A

6/8--Albinoni: Concerto in F\* (1671)

Haydn: Symphony No. 22 in E-flat

6/15-Donizetti: Mad Scene from Lucia di Lammermoor

Haydn: Symphony No. 71 in B-flat

6/22-Strauss, R.: Four Last Songs

Haydn: Symphony No. 97 in C

6/29-Bach: Toccata and Fugue in d (orchestral)

Bach: Toccata and Fugue in d (organ)

# wed.

### 10 AM—FIRST CONCERT

### 3 PM—JAZZ DOWNTOWN

Presents highlights of a season of live jazz broadcast performances produced by WBFO in Buffalo, NY. Featured artists include Jonah Jones, Charlie Byrd and Zoot Sims.

### 4 PM—COOKIE JAR

A potpourri of absurdity and information.

### 4:30 PM—NEWS

(For the first two weeks in June)

### 4:30 PM—LIVE FROM THE VINTAGE INN

(A repeat of the Sat. nite show, for the 43rd & 4th weeks in June)

### 9:15 PM—VINTAGE RADIO

### 9:45 PM—FM ROCK

# thurs.

### 10 AM—FIRST CONCERT

### 3 PM—BALDWIN-WALLACE CONCERT

Weekly concerts from the Baldwin-Wallace Conservatory of Music.

### 4 PM—OPTIONS

## **5 PM—DUTCH FESTIVAL**

Primarily baroque and contemporary music from Holland. Produced by Radio Nederland.

## **5 PM—FOCUS**

Weekly analysis of current events. Produced in Washington, D.C.

## **6 PM—IN THE PUBLIC INTEREST**

### **6:15 PM—NEWS**

### **6:45—SISKIYOU MUSIC HALL**

- 6/2--Bratton: The Tedd Bears Picnic  
Copland: An Outdoor Overture
- 6/9--Haydn: Symphony No. 60 in C  
Alkan: Barcarollette
- 6/16--Dvorak: String Quartet No. 12  
in F, "The American"  
Haydn: Symphony No. 72 in D
- 6/23--Donizetti: Roberto Devereux  
Haydn: Symphony No. 98 in  
B-flat
- 6/30--Glinka: Summer Night in  
Madrid  
Rimsky-Korsakov: Capriccio  
Espagnol

## **7:30 PM—LITHIA PARK BAND CONCERTS**

Starting June 16th we will broadcast live from Lithia Park.

## **8:30 PM—EARPLAY**

Radio Drama at its finest.

## **10 PM—FM ROCK**



## **10 AM—FIRST CONCERT**

## **3 PM—KEYBOARD IMMORTALS**

- 6/3--20th Century Composers
- 6/10--Concert Encore
- 6/17--A Tchaikovsky & Schumann  
Concert
- 6/24--Music of the Classical Period

## **4 PM—ROGUE VALLEY EN- CORES**

- 6/3--Rogue Valley Symphony--  
winter '77 concert
- 6/10--Larry Crummer-Organ  
Concert
- 6/17--Todd Barton & Friends--  
Renaissance Music
- 6/24--City Band/P.D.Q. Bach

## **5:30 PM—MEET THE NEWS MAKERS**

A discussion series produced by the American FM Radio Network.

## **5:45 PM—900 SECONDS**

A bi-weekly 15-minute program of news and analysis of significant community affairs.

## **6 PM—IN THE PUBLIC INTER- EST**

### **6:15 PM—NEWS**

### **6:30—SISKIYOU MUSIC HALL**

- 6/3--Purcell: Ode on St. Cecilia's  
Day  
Elgar: Enigma Variations,  
Op. 36
- 6/10--Haydn: Symphony No. 65 in A  
Haydn: Symphony No. 66 in  
B-flat
- 6/17--Stravinsky: Suite No. 1 for  
Small Orch. \* (1882)  
Haydn: Symphony No. 88
- 6/24--Gounod: St. Cecilia Mass  
Haydn: Symphony #101 in D

## **8 PM—NY PHILHARMONIC**

- 6/3--David Gilbert, conducts  
SCHUMANN: Symphony #2  
STRAUSS: Macbeth  
PROKOFIEFF: Scythian Suite
- 6/10--Zubin Mehta, conducts  
MOZART: Symphony No. 34  
SUBITNIK: (New Work)  
BERLIOZ: Fantastic Sym-  
phony
- 6/17--Daniel Barenboim, conducts  
BEETHOVEN: Piano Concerto  
No. 2  
BRUCKNER: Symphony No. 6
- 6/24--Pierre Boulez, conducts  
BERLIOZ: Damnation of Faust

## **10 PM—JAZZ**



# sat.

**10 AM—ITALIAN OPERA**  
**10:30 AM—DUTCH SOLOISTS**  
**11 AM—KSOR SAT. MORNING OPERA**

6/4-Chicago Lyric Opera concluding season performance of Prokofiev's "Love for Three Oranges" in English, with Karla Barlow, Joy Davidson, William Dooley, Richard T. Gill, Frank Little, William Powers, and Jack Trussel. Bruno Bartoletti, conductor

6/11-"Louise" (Charpentier) with Gabriel Bacquier, Jane Berbie, Michael Senechal, Lylane Guitton, Elaine Manchet, and the New Philharmonic Orchestra and Ambrosia Opera Chorus, Georges Pretre, conductor. (Col. M3 34207) First Complete Stereo Recording

6/18-"Macbeth" (Verdi) with Shirley Verrett, Piero Cappuccilli, Placido Domingo, Nicolai Chiarirov and the Chorus and Orchestra of La Scala Milan, Claudio Abbado, conductor (DGG 2709962)

6/25-"Die Fledermaus" (Strauss) with Julia Varady, Lucia Popp, Herman Prey, Ivan Rebroff, Rene Kollo, Bernd Weikl, and the Bavarian State Opera Chorus and Orchestra, Carlos Kleiber, conduct. (Col. MS7387)

## 2 PM—OPTIONS

A discussion program which touches on contemporary issues. Produced by NPR.

## 3 PM—SISKIYOU MUSIC HALL DEBUT

Presenting in their entirety newly released classical albums.

## 4 PM—SISKIYOU MUSIC HALL

6/4--Pavlenec:Intermezzo in A-flat  
 Haydn:Symphony No. 6 in D,  
 "Le Matin"

6/11-Strauss, R.:Also Spoke  
 Zarathustra \*(1913)  
 Haydn:Symphony No. 67 in F

6/18-Saint-Saens:Symphony No. 3  
 Haydn:Symphony No. 93 in D  
 6/25-Debussy:"The Girl With The  
 Flaxen Hair"  
 Haydn:Symphony No. 102

## 7 PM—EARPLAY

The best in radio drama.

6/4--J.B.  
 6/11-Man and Superman (2 hrs.)  
 6/18-Cause Celebre (2 hrs.)  
 6/25-A Doll's House (2 hrs.)

## 8 PM—COOKIE JAR

A potpourri of absurdity and information.

## 9 PM—LIVE FROM THE VINTAGE INN.

KSOR Broadcasts live performance of local artists.

## 10 PM—FOLK FESTIVAL USA

## 12 Midnight—SAT NITE JAZZ

# Shakespeare Festival

37TH SUMMER SEASON JUNE 11 THRU SEPTEMBER 18, 1977

ELIZABETHAN STAGEHOUSE ANDUS BOWMER THEATRE BLACK SWAN  
 MV Merchant of Venice R The Rivals NO Moon for the  
 AC Antony and Cleopatra MM Measure for Measure  
 H6 Henry VI, Part Three SC Streetcar Named Desire  
 Curtain Times □ - MATINEES 2:00 P.M. □ - EVENINGS 8:45 P.M. / - SIMULTANEOUS

SUN	MON	TUE	WED	THU	FRI	SAT
<b>JUNE</b> Elizabethan Pleasure Fair 7:15 P.M. (outdoor theatre only)						11 MV
12 H6	13 AC	14 MV	15 H6	16 AC	17 MV	18 SC
19 MM	20 SC	21 R	22 MM	23 SC	24 R	25 MM
26 SC	27 R	28 MM	29 SC	30 R		
<b>JULY</b>						1 MM/MO
3 R/MO	4 No Performance	5 MM/MO	6 SC	7 R/MO	8 MM/MO	9 SC
10 R/MO	11 MM/MO	12 SC	13 R/MO	14 MM/MO	15 SC	16 R/MO
17 MM/MO	18 SC	19 R/MO	20 MM/MO	21 SC	22 R/MO	23 MM/MO
24 SC	25 R/MO	26 MM/MO	27 SC	28 R/MO	29 MM/MO	30 SC
31 R/MO						
<b>AUGUST</b>						1 MM/MO
7 MM/MO	8 SC	9 R/MO	10 MM/MO	11 SC	12 R/MO	13 MM/MO
14 SC	15 R/MO	16 MM/MO	17 SC	18 R/MO	19 MM/MO	20 SC
21 R/MO	22 MM/MO	23 SC	24 R/MO	25 MM/MO	26 SC	27 R/MO
28 MM/MO	29 SC	30 R/MO	31 MM/MO			
<b>SEPTEMBER</b>						1 SC
4 SC	5 R/MO	6 MM/MO	7 SC	8 R/MO	9 MM/MO	10 SC
11 R/MO	12 MM/MO	13 SC	14 R/MO	15 MM/MO	16 SC	17 R/MO
18 MM/MO	19 SC	20 R/MO	21 MM/MO	22 SC	23 R/MO	24 MM/MO

Best Seating: June 11, July 11 and after September 5)



# SUMMER

## Theater

A stock company made up of undergraduate and graduate SOSC students under the direction of professional choreographers, designers and directors will present three plays this summer: *Roar of the Grease-Paint—Smell of the Crowd*, a musical comedy written by Anthony Newley and Leslie Bricusse is about the game of life all mortals play and includes such song hits as "Who Can I Turn To?" and "A Wonderful Day Like Today." Playing dates are July 1, 2, 3, 8, 9, and 10.

*Hay Fever* is one of Noel Cowards biting romping comedies. Set in England in the Roaring Twenties, it sparkles with wit and repartee. Playing dates are July 15, 16, 21, 22, 23 and 24.

*Promises, Promises* is another musical comedy written by Neil Simon, with music by Burt Bacharach. Set in New York, this show satirizes the goings-on in a bachelor's apartment and contains such song hits as "I'll Never Fall In Love Again" and the title song, "Promises, Promises." Playing dates are July 29, 30, 31 and August 5, 6, 7.

All performances are held in the college Stevenson Union Dining Room A. The gourmet dinners are catered by the college Union. The entrees range from London Broil and Baron of Beef carved to order to Beef Stroganoff and Seafood Platters. There will be a wide range of

salads, vegetables, and special desserts. Wine and champagne will be available on Friday and Saturday nights, with the Sunday nights reserved as "Family Night", when no wine will be served. Dinners will be served at 6:30 p.m. and the show begins at 8:00 p.m.

Season tickets are on sale from May 13 to June 13. For \$22.50 you can see all three shows and enjoy three delicious dinners. Regular ticket sale will begin June 14, and the price then will be \$8.50 for a dinner and a show. Reservations can be made by phoning the Theatre Arts Box Office at 482-6347 or by writing to:

THEATRE ARTS DEPT.  
Southern Ore. State College  
Ashland, Oregon 97520  
Attn: Ms Elaine Eadstrom,  
Box Office Manager

Or, you may stop by the Box Office from 9:00 a.m. to 5:00 p.m. weekdays until June 13, then from Noon to 5:00 p.m. daily.

ADDED ATTRACTION: *Experimental Theatre*—the avant-garde and the unusual—in Studio A from mid July to mid August. Tickets are 50¢ and \$1.00. *Children's Wagon Theatre*—an Ashland tradition. Theatre for children on a touring pageant wagon during August. Free.

Lee Huston



## ARTS CALENDAR

June 1:

Brass Choir Concert, 8 p.m., Music Recital Hall, SOSC.

June 2:

Vocal & Instrumental Jazz Concert, Music Recital Hall, SOSC. \$1.50/\$1.

June 3 & 4:

The Men's Show, 8 p.m., Mt. View Theatre, Ashland. \$2.75.

June 4:

Commencement, SOSC, Lithia Park, 10 p.m.

June 4-30th:

Exhibition: James Mattingly, paintings, drawings, Indian prints, Rogue Gallery, Medford.

June 9:

Britt Societe Jazz Cabaret, 8-11 p.m., US Hotel Ballroom, Jacksonville, \$3.50/person, \$6/couple.

June 11:

Film, **Flying Deuces**, (Laurel & Hardy, 1939) and **One Week** (Buster Keaton, 1920), 8:30 p.m., Pioneer Village, Jacksonville. Adults \$1.75, teens \$1.50, under 12, \$1.

Gold Hill Annual Event—parade, booths, contests, etc.  
Shakespeare Festival starts.

June 18:

Pioneer Day, Jacksonville, parade, booths, contests, etc.

Mini-Marathon, "Stagecoach Run", 535-1205 for info.

Films: **The General** (Buster Keaton, 1926) and **Triple Trouble** (Charlie Chaplin, 1916), Pioneer Village, 8:30 p.m.

June 18-19:

Jackson County Dog Club Clinic & Show, Fairgrounds.

June 20-July 1:

Water Color Exhibit, Milford Zornes, SU Gallery, SOSC.

June 21:

Film: **There's a Girl in My Soup**, noon, Rm. 315, SOSC SU, 50¢.

June 22:

Lecture: Ronald Ballinger, "South & Southwest Africa as World Problems," noon, SOSC SU Dining Room A.

June 23:

Lecture: Ronald Ballinger, "Rhodesia as a World Problem," noon, Redford Lounge, SOSC SU.

June 25:

Lava Bed Tour, leave 7 a.m., \$2 & \$2.50. 482-6464.

Films: **Tarzan of the Apes** (Elmo Lincoln, 1918), **Flying Elephants** (Laurel & Hardy, 1927), **His Prehistoric Past** (Chaplin, 1914) & Early Boxing Film, Dempsey vs. Firpo, Pioneer Village, Jacksonville, 8:30 p.m.

June 28:

Film: **Rio Bravo**, noon, SOSC SU Rm. 315, 50¢.

June 29:

Lecture: Herb Cawthorne, noon, SOSC Dining Room A, "A Quality Education for the Minority Student."

# KSOI

90.1 FM STEREO

S	M	T	
words & music	<div>First</div>		
Folk Festival USA			
BBC SCIENCE MAGAZINE			
Keyboard Immortals			
Sunday Supplement	SCARLATTI CONCERTS	Kent in Concert	Ja Do
Siskiyou Music Hall	Voices in the Wind	Public Policy Forums	CO TIVE VIN
	Chatterbox	International Arts Mag.	Ai
	Overseas Assignment	WOMEN NOW 700 S. E. 105	Across
Voices in the Wind	In the		
Chicago Sym phony	<div>  </div>		
Jazz Revisited			
Jazz Continued	<div>Vintage Radio</div> <div>FM</div>		



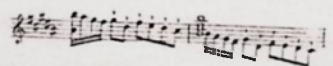
W		T	F	S	
Concert				ITALIAN OPERA	10
				DUTCH SOLOISTS	11
				OPERA	1
				Options	2
				Options	3
nitown	BALDWIN-WALLACE CONCERT	KEYBOARD IMMORTALS	Music Hall Debut	4	
Cookie Jar FROM THE VINTAGE INN	OPTIONS	Rogue Valley Encores	Siskiyou Music Hall	5	
Business	DUTCH FESTIVAL			6	
the Atlantic	FOCUS			7	
Public Interest NEWS					8
you				EARPLAY	9
all	Lithia Park Band Concerts	NEW YORK PHIL HARMONIC	Cookie Jar	10	
	ear play		LIVE FROM THE VINTAGE INN	11	
Rock				Folk Festival USA	12
				Saturday Night Jazz	1

## RICHARD STRAUSS

To many, the compositions of Richard Strauss (1864-1949) represent the musical foundations of Hitler's Third Reich. The charge is not utterly baseless, as those who wish to separate art from politics would have us believe, but neither is it a sound basis for the anti-Strauss sentiment which erupted following the Gotterdammerung of 1945 and has not completely subsided even today. To be sure, a mere catalogue of incidents in his life, taken out of context, can easily give the impression of a budding young Believer in the Superman Mythos. Like any adolescent pursuing a musical career in Germany at the close of the nineteenth century, Strauss was profoundly influenced by Wagner, and his earliest pinnacle was the honor of conducting the beloved Tannhauser at the Bayreuth Festival of 1894. He also knew and loved Nietzsche, and based his greatest tone poem on **Also Sprach Zarathustra**, that rambling tome in which one can find lovely passages such as "Ye shall love war more than peace, and the short peace more than the long!" thundered in the cumbersome Biblical prose which sounds even clumsier in German than in English. No doubt Strauss read H.S. Chamberlain's **Foundations of the Nineteenth Century**, a book which has earned its author the dubious honor of being called the spiritual founder of Nazism. Given this background, it is not surprising that many of Strauss's fellow artists ostracized him when, in 1933, he accepted the post of Reich Chancellor of Music from Dr. Goebbels, and thereby (as Shirer says) "lent his great name to the Nazi's prostituting of German culture."

The excoriation of Strauss which flowed from this appointment and grew into a torrent by the end of World War II was based on a complete misunderstanding of the man and his music. Strauss was a romantic, not a fascist; he worshipped majesty, not might. And he was certainly not alone in garnering guilt by association through a failure to denounce, at the risk of death, a perversion of the romantic notions which had been the glory of a passing age. Gerhardt Hauptmann, Germany's greatest modern playwright, accepted a similar position as Reich Chancellor of Drama, and like Strauss he probably had no inkling of the prestige value he was lending to a culturally bankrupt regime. Like Strauss, his works were banned by Allied authorities after World War II (so were Wagner's), which shows that even the champions of liberty are not above censoring masterpieces if their creators happen to be on the wrong side of the political fence. And let's not forget that Ezra Pound was an ardent admirer of Mussolini...

To the lover of art, what matters is the art itself, and not the life history of the artist, however full of fascination and insight a study of the latter may be. Tested by this standard, Richard Strauss comes away as the most important composer of his time, important for the quality and quantity of the masterworks he has left us, and important for the scope of his inventiveness.





When Strauss began to turn out major pieces, it was by no means clear just which direction he would be taking. Nearly a century had elapsed since Beethoven added emotion to the art of musical composition and ushered in the Romantic Age, and the better part of those years had been spent learning how to use the tools the master had forged. In opera, the musical *commedia-del-arte* of *Marriage of Figaro* days gave way to Wagner's intensely serious and dramatic musical tragedies; in purely orchestral composition, a host of lesser lights had tried with various success to "perfect the symphony" until Brahms brought this form to its pinnacle in the 1880s. But the symphony and the opera were classical forms, and remained so, despite the ever-larger doses of emotion poured into them by succeeding generations of composers. It was left to Strauss to bring Romanticism to its ultimate fruit in music, with the development of the "tone poem," a continuous, flowing work in which the listener is wafted gently along from feeling to vaguely defined feeling without benefit of signposts in the form of acts or movements.

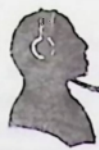
*Also Sprach Zarathustra* is the first of the great tone poems by Strauss (1896), and his own comments on it illustrate the accent on feeling. It was, he said, "patterned after Nietzsche's great work, not based on it. The listener will look in vain for musical depictions of specific themes from the book, and should seek instead to capture the overall feeling of the work as a whole." In case you think you've never heard the work, you can tune in to one of the commercials for a large insurance company, where the three-note opening is played behind the appearance of three initials; or you can watch Kubrick's *2001: A Space Odyssey*, in which it serves as the opening theme. It is in a sense the last blast of

nineteenth showmanship, with its use of the giant bell suspended above the orchestra during the *Night Wanderers Song*, and someone compared this to Beethoven's use of cannon in *Wellington's Victory*, quipping that if Beethoven began romantic with a bang, Strauss ended it with a bang.


Luckily, Strauss didn't really end it with *Also Sprach Zarathustra*. His *Ein Heldenleben* (1899) provides a fitting close to the Romantic Century, and although its theme of the hero's life is portrayed a bit more graphically than we might expect from a "tone poem," it nevertheless is much more a presentation of the feelings in such a life than of specific events in it. Beautifully melodic and intensely moving, it is a work which can make you cry with a smile.

In case it can't, Strauss gave us one more major tone poem which can. *The Alpine Symphony*, (1914), though superficially regarded as an impressionistic painting of a geographical phenomenon (and likened by some, though wrongly I believe) to Debussy's *La Mer*, is in fact an expression of the emotions involved in viewing one of Nature's masterpieces. Like the other two, it is labelled with a series of titles, but also like them, it provides an overall emotional experience of its subject matter rather than a graphic depiction of it.

1914 was a watershed year, for Strauss and for the world. Already at the turn of the century, he had left the tone poem and gone into other forms of composition. His early operas, *Salome* (1905) and *Elektra* (1909) were encomiums to Wagner in their use of style; later on, Strauss showed us (in *Der Rosenkavalier*, 1911, and *Ariadne auf Naxos*, 1912) that a musical dramatist can be heavy without



# Listener's Mike



KSOR—

Just a note of appreciation for your fine programs! And to ask that you please send me the monthly guides. Thank you so much.

Maryjane Spooner

Dear Folks at KSOR—

May it warm your souls to know that your station is our only entertainment! Would help us out a lot to have a schedule of programming. We would really appreciate one.

Kindly,  
A. Shouse

Dear People,

Enclosed is our check for the Listener's Guild. We appreciate your programming very much—KSOR is an oasis in a most barren desert.

My wife and I have one suggestion. We both enjoy jazz as well as classical. The programs "Jazz Revisited" and "Jazz Continued" are great. Unfortunately the time slot is difficult—9:30 PM till 2 AM. Our suggestion is that some jazz be available during the day.

Thank you for an excellent job.

Jim & Lou Norton

(Ed. Note: see Wed. 3 PM)

Dear Sirs:

The enclosed will let you know that I appreciate your financial problems and hope they can be solved for the benefit of all of us. Your programming is appreciated as is your recent power increase.

Sincerely,  
Catherine Watkins

Dear Friends—

We certainly enjoy receiving KSOR out here in Williams. Days at home and at work are passed more merrily listening to some good music and interesting interviews.

We would definitely enjoy hearing more Baroque music during the daytime show "First Concert."

Please send us a program guide. Looking forward to hearing from you,  
Alan Winter

Gentlemen:

Thank you! Thank you! After years of waiting and hoping, the olden, golden days of radio have returned. The operas have been magnificent and I am so thankful to be able to get your station at long last. Reception is clear as a bell.

Please thank Texaco also for me.

Gratefully yours,  
Mrs. N. von der Hellen

Dear Friends,

I must tell you all that it is wonderful to be able to hear KSOR-FM<sub>4</sub> in this area.

I am a native Californian and from the San Francisco Bay Area. So you can understand why I enjoy your FM broadcasts. There are so many FM stations in S.F. so when I moved here I was lost without good music. I can hardly wait for KSOR to go stereo!

Thank you for your concerts of classical music and the Met Opera broadcasts. All broadcasts come through clearly and are so welcome. My very best wishes to everyone at KSOR and keep the great programs coming.

Sincerely,  
J. Bodding



## KSOR MUSICAL SMART GUY QUIZ

1) Wagner composed what is considered a mature and worthwhile opera which was really his first real success but which he later deprecated and called a "sin of his youth." As a result, it has never been performed at Bayreuth. What was this opera?

2) The Gilbert and Sullivan operetta "Ruddigore" has an alternate title. What is it?

3) Name the composer of the Anvil Chorus and tell the name of the opera that it is from.

4) Many consider Verdi's opera, "Othello" to be his masterpiece. But, another "Othello" appeared on the stage in 1816. Who composed the earlier "Othello"?

5) One of the most famous scenes in all opera is the "Mad Scene" in Donizetti's "Lucia". In what other opera by Donizetti is the heroine driven to madness?

6) Everyone knows the song "Home, Sweet Home", but not everyone realizes this song is part of a larger work. From what opera comes "Home, Sweet Home" and who composed the music?

7) Who composed an opera called "La Rondine"?

8) When historians refer to the "father of French opera", of whom do they speak? Note: Rameau is not correct. He was the reformer of French opera.

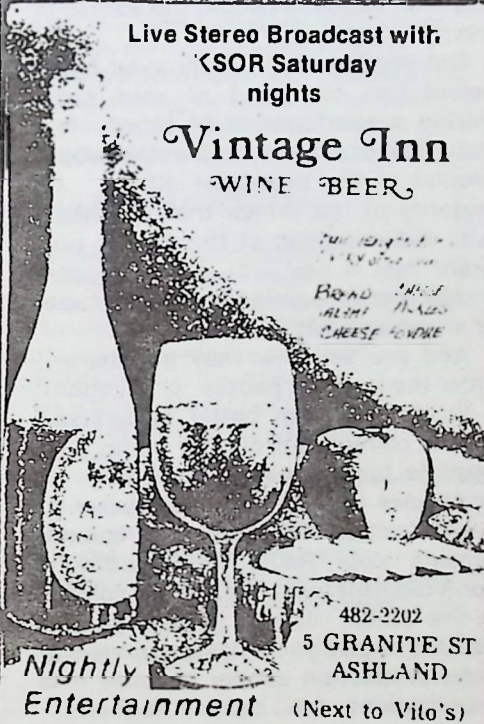
9) An opera was commissioned in 1871 for the opening of the Suez Canal. Name the opera and its composer.

10) George Frederick Handel wrote only one comic opera. An excerpt from the opera is a popular tenor aria. What was Handel's only comic opera?

Answers: 1) *Rienzi*. 2) *The Witch's Curse*. 3) Verdi's *Il Trovatore*. 4) Rossini. 5) *Anna Bolena*. 6) *Clari, the Maid of Milan*, by Sir Henry Bishop. 7) *Giacomo Puccini*. 8) *Lully*. 9) *Aida*, by Verdi. 10) *Zerzes*.

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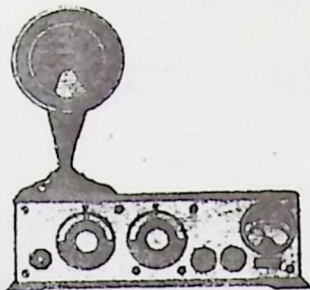
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## INSIDE YOUR RADIO

WITH RICH VANDIVER

Someone told me a long time ago that inside that amazing box on the shelf called radio, were ten incredibly versatile little people who sang, performed on musical instruments, played basketball, did commercials, and read the news. After a lot of growing up and a little experience in the field, I find the analogy not only amusing but to a large extent truthful.

True, the idea of a ten-piece midget orchestra is somewhat far-fetched; however for the most part you never do see what happens behind the scenes in the radio biz.

Did you ever wonder how so many voices can come out of your radio during a short period of time? No, radio stations don't keep extra people around in the broadcast studio. The majority of the things that you hear, with the exception of the DJ, or program host if you will, are on a cartridge that resembles an 8-track tape, or are on a reel-to-reel tape.

And you ask how they get there... enter the ten little people... production!

So that you can better understand what's coming out of your radio, you need to have a better knowledge of what goes into it. For this reason, I have decided to write the column "Inside Your Radio." Providing I don't die, this will be a regular column in the Guide. In this first issue I've decided to give you a basic overview of radio production simply because it is the backbone of the box on the shelf.

With the exception of something totally spontaneous or live, all the sound (some call it noise) that graces your ears from inside the box is produced. That means all the music, all the commercials, all the programs, are done ahead of time. Oh excuse me, that should be programmes.

Speaking of Programmes, let's examine some of the things that your typical producer thinks about before attempting one. The most important thing to remember is that, no matter what the length, the programme must be totally inclusive. It should have a definite beginning and end and should be able to stand all by itself in a programming format. Perhaps a definition of a programme in the way I am speaking is necessary. A programme is any material that is broadcast over the airwaves, whether it be 60 seconds or 60 minutes. Some of the Programmes are inclusive within others such as a public service announcement within First Concert.

Hand in hand with the inclusive concept is the entertainment or information function of a programme. In short, there MUST be something to hold the listener's attention. If there isn't anything to entertain or interest the listener it's all too easy to push another button or turn the radio off entirely. Thus when presenting a programme, a producer must strive to gain uniqueness and consistency so that a listener can expect the same



things at the same times every day and still find something new and different in each session.

Much of the theory behind commercial radio is based on **cumes**, a shortened form of the word **cumulative**. It's a theory based on studies that show that the basic or average listener of a commercial station only tunes in for a very short period of time, say 5-7 minutes. This is why station call-letters are heard so often if you are a part-time listener to a commercial station. Such is not the case with non-commercial stations such as KSOR. The majority of listeners that tune in to non-commercial station are ones who stay tuned in for a longer period of time and are more apt to be aware of who and what they are listening to. This creates a situation in which programmes can be more flexible, not having the need for terminal station identification and disrupting commercial announcements.

Timing is also essential in radio. The clock doesn't wait for you at all. You have to begin your show on time and end it on time. The timing aspect is also very important to keep in mind when considering the flow of the programme. Programmes are much like particular pieces of music in this regard. Abrupt, faster passages are placed in the final section or movement of a symphony, thus building up to a dramatic conclusion. For those of you into rock and roll, notice how the guitar solos are usually near the end; substantiating the old cliché, "The best is yet to come." Programming is much the same. Psychologically people tend to remember the first and last things they hear. So when presenting a programme, a producer must first draw listener attention, maintain a flow and come to a substantial conclusion.

Stay tuned next month for the technical aspects of how to produce a program, actual planning and decision

making. Until then, from the dust and the wires inside your radio, the ten little people sign off.

## TWO FRAGMENTS OF A SUITE

ALLEMANDE...for a jazz musician recently turned farmer

From the courtyard late  
at night or in early morning  
we depended on your columns  
of saxophone arpeggio  
curved around our world  
with expert thumb. Bastard son  
of William Blake,  
your third-floor tower was only brick  
and your ascetic eyes are now downcast  
having seen no wilderness god. Yet  
it was your lineage and your eyes  
we worshipped, and these were the relics we  
stored against the day of **Gotterdammerung**  
when we would prove the magic of your  
sacramental fire.

We are  
gone now, with parchments of our failure,  
and only the masculine **Igitur** returns  
full chord down hallways of the mind where  
your guttural present plow cannot disturb  
our memory of columns in the night  
and the Blake-size burning of your eyes.

GIGUE...for a spastic pianist

Our visceral tensions held us  
shocked even an hour later  
in the coffee-shop. Your five-minute  
three-cornered Bach had left us knotted  
around its two-dimension minuet,  
and its hurting, jagged star  
lay upon our beach of coffee-table  
a thing of razor noise separating  
silent us.

And then you stumbled in.  
We could not say it, Jay-Jay: we had heard  
the others. "Excellent recital!" "So  
splendid...Exciting!" With shame  
we thought of awkward Alberich reaching  
to bring low the daughters of music.  
"Clumsy fool!" we said.  
And then we ran.

--Walter Eagles

\*\*\*  
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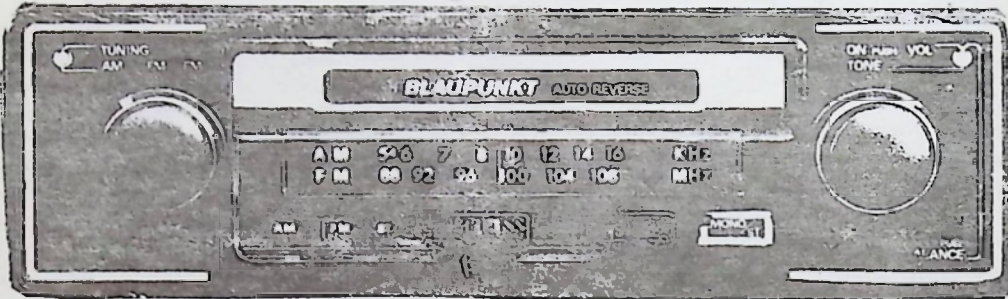
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being top heavy, or even abandon gravity altogether without becoming consequential. But it was in 1914 that Strauss crowned his career with a grand farewell to the golden age which was dying; **The Alpine Symphony** offers us a last, loving display of the romantic music which had so painfully and slowly attained the sublimity of poetry. Perhaps it was not mere happenstance that Strauss wrote nothing of importance after 1914, though he lived another third of a century and was adored by many as the most popular conductor in Europe, when he wasn't being reviled as one of those damned Nazis." One

gets the feeling (forgive me) that, like his contemporary Sibelius (who stopped writing about the same time though he lived until 1957), Strauss found it rewarding to preserve the relics of the age to which he belonged, but unable to create relics for one to which he didn't.

by Wayne C. Phillips



# galleries

## ROGUE GALLERY

8th & Bartlett, Box 763, Medford

## SOUTHERN OREGON SOCIETY OF ARTISTS

Paintings selected by critiques conducted by featured artists are placed in the Society's rotating galleries: Crater National Bank, Medford; Stanley's Restaurant and The Oregon Bank, Medford Shopping Center.

Southern Oregon Society of Artists meets every 4th Wednesday at the Medford City Hall, 7:30 p.m. Open to the public.

**OREGON COLLEGE OF ART:** At 30 South First Street, Ashland. On-going exhibits of student work.

**MEDFORD CITY HALL:** School art displayed on first floor. Conducted by Medford Art Commission and District 549C.

**ALABASTER EGG:** 175 E. California St., Jacksonville. Noon to 5 p.m. Closed Monday.

**ARTIST'S CORNER GALLERY:** At World Over Imports, Medford. 9 a.m. to 6 p.m., closed Sunday.

**CASA DEL SOL:** 82 N. Main, Ashland. 10 a.m. to 5 p.m., closed Sunday.

**CASCADE WILDLIFE GALLERY:** In Ye Old Livery, 40 N. Main, Ashland. 11 a.m. to 7 p.m. daily.

**HEN HOUSE GALLERY:** At 220 E. California St., Jacksonville. 10 a.m. to 5 p.m., closed Monday.

**HIGHER GROUND STUDIO:** At 175 W. California St., Jacksonville. 11 a.m. to 5:30 p.m. daily, noon to 5 Sunday.

**LAMPLIGHT GALLERY:** At 165 E. California St., Jacksonville. 11 a.m. to 4:30 p.m. daily, closed Monday.

**OREGON TRADER:** At 135 W. California St., Jacksonville. 10 a.m. to 5:30 p.m., Sunday 1 to 5.

**PAULSEN HOUSE:** At 135 Third St., Jacksonville. 10 a.m. to 5:30 p.m. daily.

**PLUMB'S GALLERY:** At 507 S. Front St., Central Point. 10 a.m. to 5 p.m. Tuesday-Saturday, noon to 6 Sunday.

**RICHARD GROVE GALLERY:** 729 Welch St., Medford. 10 a.m. to 8 p.m. daily.

**RUBY'S STUDIO GALLERY:** At 110 N. Fir St., Jacksonville. Open daily except Sunday morning.

**UNIQUE BOUTIQUE:** At 111 W. Main St., Eagle Point. 9:30 a.m. to 5 p.m. Monday-Friday.

**VILLAGE GALLERY:** At 130 W. California St., Jacksonville. 11 a.m. to 4 p.m. Wednesday-Saturday, noon to 4 Sunday.

**WITTEVEEN STUDIO GALLERY:** 305 N. Oregon St., Jacksonville. Open most afternoons and by appointment.

**SHARON WESSNER GALLERY:** At 940 Applegate, Jacksonville. Phone 899-8657.

*K.S.O.R*

*90.1 fm*



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